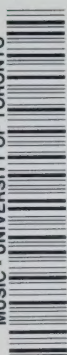


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THE  
BALLADS OF  
THE FOUR SEASONS

By  
ARTHUR BLISS

NOVELLO





ARTHUR BLISS

THE BALLADS OF  
THE FOUR SEASONS

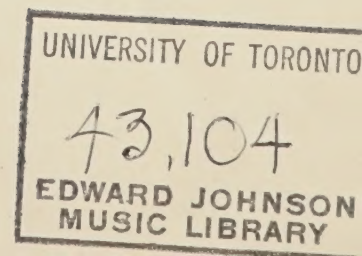
FOR VOICE AND PIANO

FROM THE POEMS OF LI PO

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### SPRING

The lovely Lo-foh\* of the land of Chin,  
Is plucking mulberry leaves by the blue water.  
On the green boughs her white arms gleam,  
And the bright sun shines upon her scarlet dress.  
'My silkworms' says she, 'are hungry, I must go,  
Tarry not with your five horses, Prince, I pray!'

\*Lo-foh is the heroine of a popular ballad, which was already old at Li Po's time, and which served as the basis of the present poem.

### SUMMER

On the Mirror Lake three hundred li around  
Gaily the lotus lilies bloom.  
She gathers them—Queen Hsi-shih, in Maytime!  
A multitude jostles on the bank, watching.  
Her boat turns back without waiting the moonrise,  
And glides away to the house of the amorous Yueh King.

### AUTUMN

The moon is above the city of Chang-an,  
From ten thousand houses comes the sound of cloth-pounding\*;  
The sad Autumn wind blows, and there is no end  
To my thought of you beyond the Jewel Gate Pass—  
When will the barbarian foe be vanquished,  
And you, my beloved, return from the far battlefield?

\*Cloth-pounding is the ironing part in the old-fashioned Chinese laundering process. On account of the hardness of the wooden stand and mallet employed for it, the pounding produces a shrill metallic sound.

### WINTER

The courier will depart on the morrow for the front.  
All night she sews a soldier's jacket.  
Her fingers, plying the needle, are numb with cold;  
Scarce can she hold the icy scissors.  
At last the work is done; she sends it a long, long way,  
Oh! how many days before it reaches him in Lin-tao?

Li Po

English verse by Shigeyoshi Obata,  
reprinted by permission of  
E. P. Dutton & Co., Inc., New York



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## THE BALLADS OF THE FOUR SEASONS

## 1. Spring

ARTHUR BLISS

Allegretto grazioso  $\text{♩} = 88$ 

VOICE

PIANO

*p*

*mf*

*Lead.* \* *simile*

*Lead.* \* *Lead.* \*

love - ly Lo - foh of the land of Chin, Is

3

3

3



pluck - - ing mul - ber - ry leaves by the blue

wa - ter.

*And* \* *simile*

On the green — boughs her

white — arms — gleam, And the bright — sun —



shines up - on her scar - let dress.

*p semplice e deliberamente*

'My silk-worms' says she, 'are hun-gry, I must go.

*pp*

*mf a tempo*

Tar - ry not with your five hor - ses, Prince, I

*p*

*Ad.* \* *Ad.* \* *Ad.* \*

pray!'

*poco rit.*

*pp*

*simile*

*Ad.* \* *Ad.* \*



## 2. Summer

ARTHUR BLISS

Moderato  $\text{♩} = 78$ 

*f*

*p*

*mf*

On the Mir - ror Lake three

*simile*

hun - dred li\* a - round Gal - ly the

*f*

*f*

*Ped.* \* *Ped.* \*

\*li pronounced lee



lo - - - tus lil - ies bloom.

*p*

*mf*

*mf*

She gath - ers them- Queen

*fp*

Hsi - shih,\* in May - - time!


*f*

\* Hsi-shih pronounced Tsee-shee (not too much 'T')

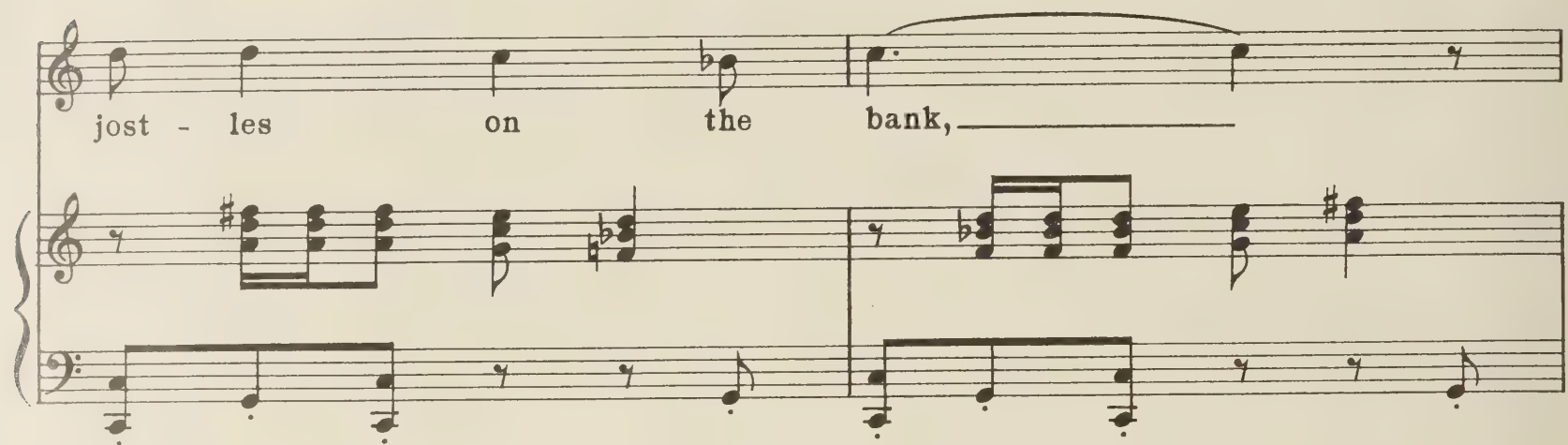


*mf*

A mul - ti - tude

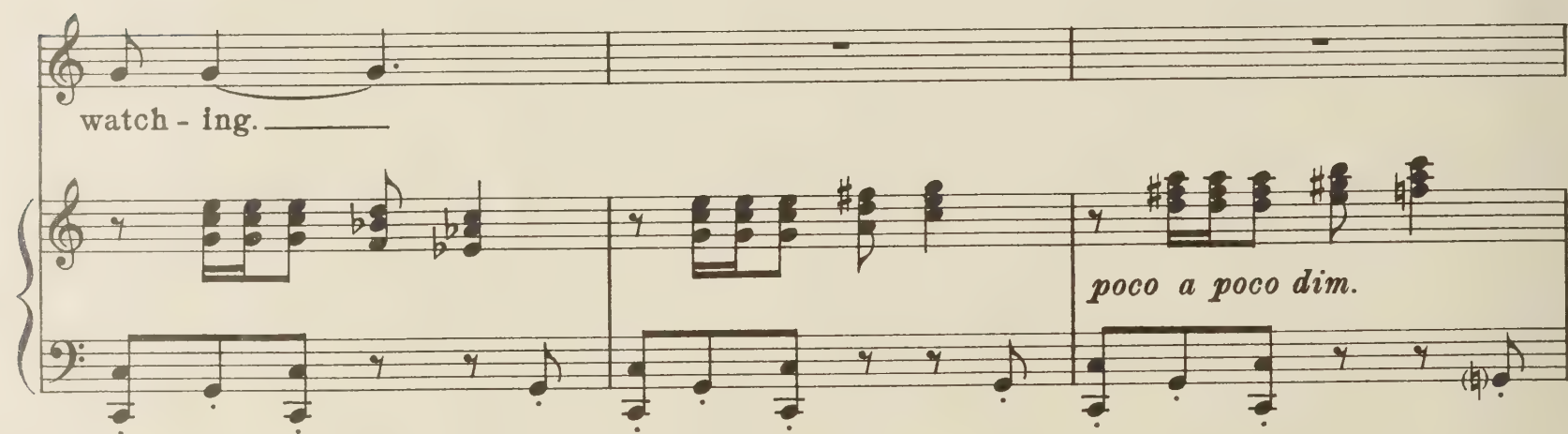


jost - les on the bank,



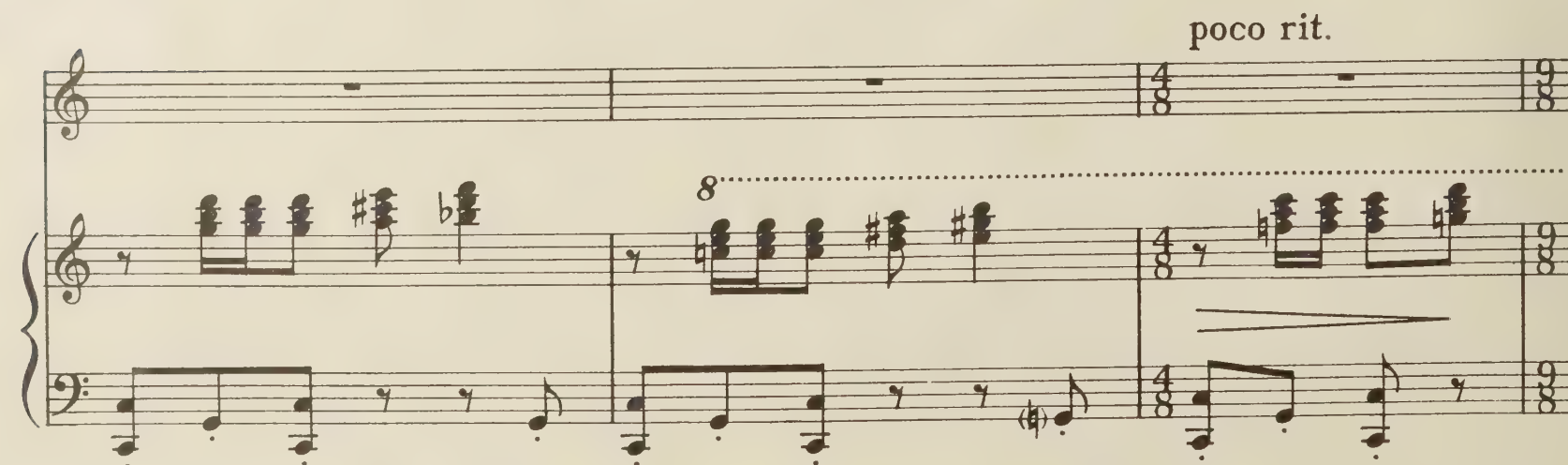
watch - ing.

*poco a poco dim.*



*poco rit.*

8





a tempo

*mf*

Her boat turns back with-

poco a poco rall.

out — wait - ing the moon - rise, And glides a -

*p deliberamente*

way — to the house of the am-or-ous Yu - eh\* King. —

largamente

*dim.**pp*

\*Yu-eh pronounced Yuh-ay



## 3. Autumn

ARTHUR BLISS

Vivace ♩ = 120

*martellato****ff****con Ped.*
*lunga* Lento ♩ = 50***fz******pp***
*p**3*

The moon is a - bove the cit - y of — Chang - an,



From ten\_ thou-sand hous - es comes the sound of cloth - pound-ing;

**Vivace**

**Lento** *p*

*lunga* The sad Au-tumn wind

*pp*



blows, — and — there — is no end — To my

thought of you be - yond the Jew - el Gate Pass—

*Vivace*

*mf*

*ff*

When — will the

*simile*



bar - bar - ian foe be van - - - quished,

The first system of the musical score. The vocal line begins with a triplet of eighth notes (bar-bar-ian) followed by a half note (foe), a quarter note (be), and a half note (van) which is tied to the next measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

And you, my be - lov - -

The second system of the musical score. The vocal line starts with a half rest, followed by a half note (And) and a quarter note (you). The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with chords in the left hand. A piano (*p*) dynamic marking is present in the piano part.

ed, re - turn from the far

The third system of the musical score. The vocal line continues with a half note (ed), a half note (re), and a half note (turn). The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with chords in the left hand.

bat - tle - field? rall.

The fourth system of the musical score. The vocal line begins with a half note (bat), a half note (tle), and a half note (field) which is tied to the next measure. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with chords in the left hand. A piano (*f*) dynamic marking is present in the piano part. The system concludes with a *rall.* (rallentando) instruction and a final chord.



## 4. Winter

ARTHUR BLISS

Alla marcia  $\text{♩} = 112$ 

*f*

*f*

*mf*

*f*

The cour-i - er will de-

part on the mor - row for the front.

*mf*  
All night\_ she

sews a sol - dier's jack - et.

*f marcato*

*mp*  
Her fin - gers,

*p*

ply - ing the nee - dle, are numb with

8 3



cold; Scarce can she hold the

i - cy scis - sors.

At last the

work is done; she sends it a long, long

meno mosso

way, \_\_\_\_\_ Oh! \_\_\_\_\_

Oh! \_\_\_\_\_ how ma - ny days — be -

fore it reach-es him in Lin - - tao?\*

*p* *pp*

\*Lin-tao pronounced Lin-tow (as in 'prow')









# SONGS *by* MODERN COMPOSERS

Bliss, Arthur	Auvergnat	E-G#
Bruce, M. Campbell	The Enchantress	G-G
Brent-Smith, A.	The Shepherdess	D-G
	Paradise Songs:	
	Once in a dream	D-G
	I heard the songs of Paradise	D-G
	The Tree of Life	D-G
	I saw the four-fold river flow	E-G
	I hope to see these things again	E-G
Bush, Geoffrey	Five Spring Songs:	
	Diaphenia	E $\flat$ -G
	Lay a garland on my hearse	E-G
	What thing is love	D-G
	Weep you no more, sad fountains	F-G#
	Now the lusty spring is seen	D-A
	Three Elizabethan Songs:	
	Fire! Fire!	D-G
	Sweet, stay awhile	E-G
	Sigh no more, ladies	F-A
Cockshott, Gerald	Somebody fetch my flute	G-E
Dale, B. J.	Come away, death	D-G
Davies, Walford	O mistress mine	E-F#
Hind, John	The Seal's Lullaby	B $\flat$ -F
	A Cradle Song (O men from the fields)	C-F
	I loved a lass	C-F
	The Mad Maid's Song	D-F
	The Wakening (On a time the amorous Silvy)	C-F
Joubert, John	Five Songs, Op. 5:	
	O come, soft rest of cares!	C-B $\flat$
	Stay, O sweet and do not rise	B#-A
	Fain would I change that note	C#-G#
	My love in her attire	C-A#
	Love not me for comely grace	C-G
Milford, Robin	Four Songs:	
	So sweet love seemed	F-F
	Elegy	C-G
	Laus Deo	E-G#
	Love on my heart	F#-F#
Moeran, E. J.	Four Shakespeare Songs:	
	The lover and his lass	E $\flat$ -F
	Where the bee sucks	E $\flat$ -E $\flat$
	When daisies pied	C-G
	When icicles hang	D-G
	Invitation in Autumn	D-G
Montgomery, Bruce	Fair Helen	D-G
	Four Shakespeare Songs: Set 1:	
	Full Fathom five	D-E
	Come away, death	D-E
	O mistress mine	C-F
	Tell me, where is fancy bred	C-F
	Four Shakespeare Songs: Set II:	
	Take, O take those lips	E $\flat$ -F
	When icicles hang	B-F#
	Who is Sylvia?	C-C
	Under the greenwood tree	E $\flat$ -E $\flat$
	My true love hath my heart	D-F
	Willy drowned in Yarrow	D-F
	When Mary goes walking	C-F
Mullinar, Michael	Christmas Day	D-E
Roberts, Mervyn	Elsewhere	B-F#
	Put a rosebud on her lips	C-F
	Saint Govan	C-F
	The Sentry	C-F
Sampson, Godfrey	In Youth is pleasure	E $\flat$ -A $\flat$
	The Constant Lover	E $\flat$ -G
	Willie drowned in Yarrow	C-E $\flat$
Walker, Ernest	The Wind on the Wold	D $\flat$ -F

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T.S.

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Music



